DOCUMENT RESUME

ED 060 703 FL 002 951

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TITLE Pensamientos Sobre (Thoughts on) Teaching English as a Second Language.
INSTITUTION New Mexico Univ., Albuquerque. Coll. of Education.
SPONS AGENCY Office of Education (DHEW), Washington, D.C.
PUB DATE 69
NOTE 26p.

EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS Applied Linguistics; Classroom Techniques; Comparative Analysis; Contrastive Linguistics; Cultural Education; *English (Second Language); Language Development; *Language Instruction; Language Patterns; Language Skills; Minority Groups; Pattern Drills (Language); Pronunciation; Reading Instruction; *Second Language Learning; *Spanish Speaking; Substitution Drills; *Teaching Methods; Verbs

ABSTRACT

This document presents ideas on various topics in teaching English as a second language. Some of the problems of English orthography and semantics are illustrated. The role of contrastive analysis is mentioned with Spanish-English illustrations. A list of second-language-acquisition principles and techniques is provided, and suggestions for individual or group work, pronunciation class, pattern drills, teaching by the unit method, verb study, reading practice, and question and answer techniques are included. (VM)

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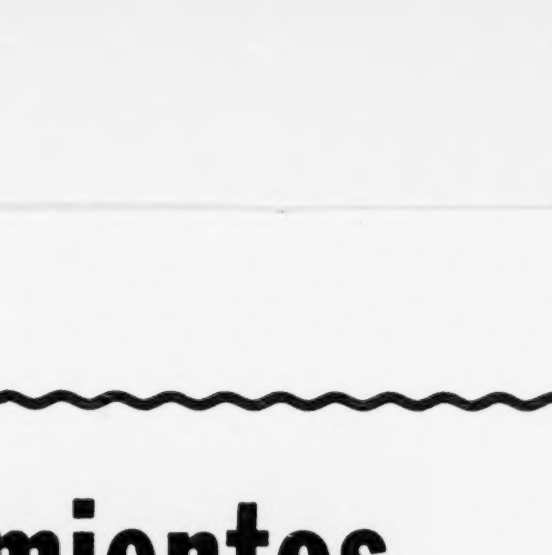
Pensamientos Sobre Teaching English as a Second Language



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FL002951

Prepared for

Minority Group Cultural Awareness Center

College of Education

University of New Mexico

1969

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PENSAMIENTOS SOBRE TEACHING ENGLISH AS A SECOND LANGUAGE

Sometimes we educators aren't aware, or act as though we aren't aware, that Spanish-speaking students are prepared culturally and psychologically to enter a world of feelings and thoughts which is different in many ways from the one available in the English world.

Professor Miles Zintz, a pioneer in the study of the Spanish-speaking in New Mexico, has said that children coming into the English-speaking schools from a minority group find a world alien in language and in meaningful concepts, a world geared to values of which they may be totally ignorant, but heedless of those values inherent in their way of life. He further clarifies that an understanding of the student's culture by the teacher could facilitate the student's progress in learning both the culture and the language of the teacher. It must be appreciated that language and culture are mutually reinforcing and that they must be utilized advantageously in teaching minority groups.

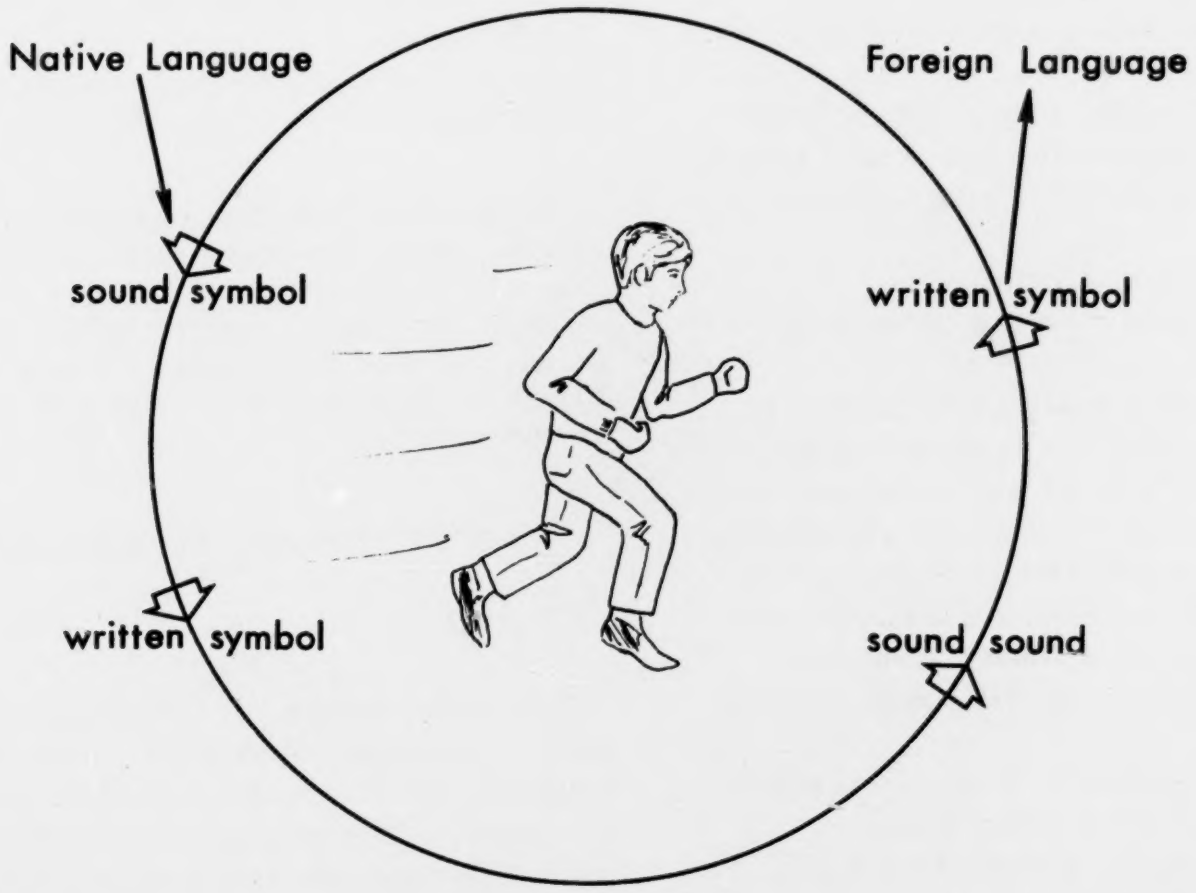
As one can readily see, culture and language cannot be divorced. By studying the student's culture one can become a more effective language teacher. (Read Education Across Cultures by Miles V. Zintz, 1969, Kendall-Hunt Publishing Co. Dubuque, Iowa.)

In addition to understanding the culture, one must know at least the essentials about the language that is to be taught and how a second language is acquired, although data from this type of research is still minimal.

FROM THE NATIVE TO THE FOREIGN LANGUAGE

It is believed that ideally one should learn the four language skills (listening, speaking, reading, and writing) in one's native language before attempting to learn a second language.

The following diagram attempts to clarify this concept:



Since far too few schools are ready, or care to offer true bi-cultural education yet, we will have to be satisfied with teaching English as a second language before the minority group students master completely the four skills in their native language.

Because it is very difficult for most people to learn a second language, teachers are going to have to know as much as possible about second language acquisition. That English is a rather difficult language to learn seems to be an understatement. The reading process is especially difficult as the following poem illustrates so well.

ENGLISH

By Dr. Richard N. Krogh

I take it you already know
Of tough and bough and cough and dough?
Others may stumble, but not you
On hiccough, thorough, slough & through?
Well done! And now you wish, perhaps
To learn of less familiar traps?

Beware of heard, a dreadful word
That looks like beard and sounds like bird.
And dead; it's said like bed, not bead;
For goodness sake, don't call it deed!
Watch out for meat and great and threat,
(They rhyme with suite and straight
and debt).
A moth is not a moth in mother,
Nor both in bother, broth in brother.

And here is not a match for there,
Nor dear and fear for bear and pear,
And then there's dose and rose and lose-
Just look them up - and goose and choose,
And cork and work and card and ward,
And font and front and word and sword.
And do and go, then thwart and cart.
Come, come, I've hardly made a start.

A dreadful language? Why, man alive,
I'd learned to talk it when I was five,
And yet to write it, the more I tried,
I hadn't learned it at fifty-five.

The students must not only be taught how to pronounce the words but the situation where the new found skills may be put into practice must also be taught, "Semantics", the following poem, attempts to illustrate this:

SEMANTICS

By John E. Donovan

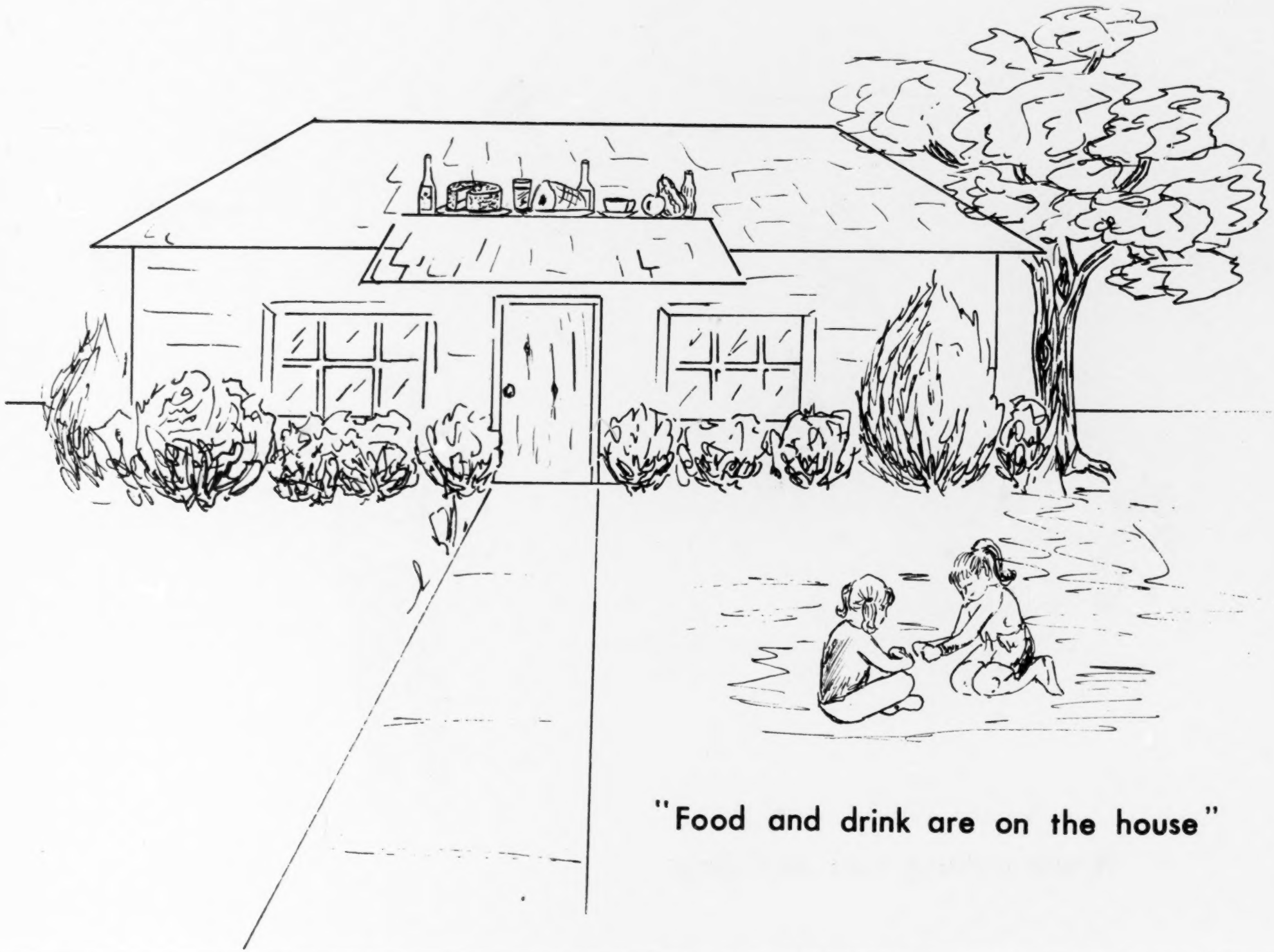
Call a woman a kitten, but never a cat;
You can call her a mouse, cannot call
her a rat;
Call a woman a chicken, but never a hen;
Or you surely will not be her caller again.
You can call her a duck, cannot call her
a goose;
You can call her a deer, but never a
moose;
You can call her a lamb, but never a
sheep;
Economic she likes, but you can't call
her cheap.
You can say she's a vision, can't say
she's a sight;
And no woman is skinny, she's slender
and slight;
If she should burn you up, say she sets
you afire,
And you'll always be welcome, you tricky
old liar.

To further complicate matters, let us briefly look at idiomatic expressions. How do you suppose a student learning a second language reacts when he hears some of the comments illustrated on pages 3, 4, 5 and 6? What do you think he visualizes?

DIFFERENCES IN TEACHING

NATIVE & NON-NATIVE SPEAKERS

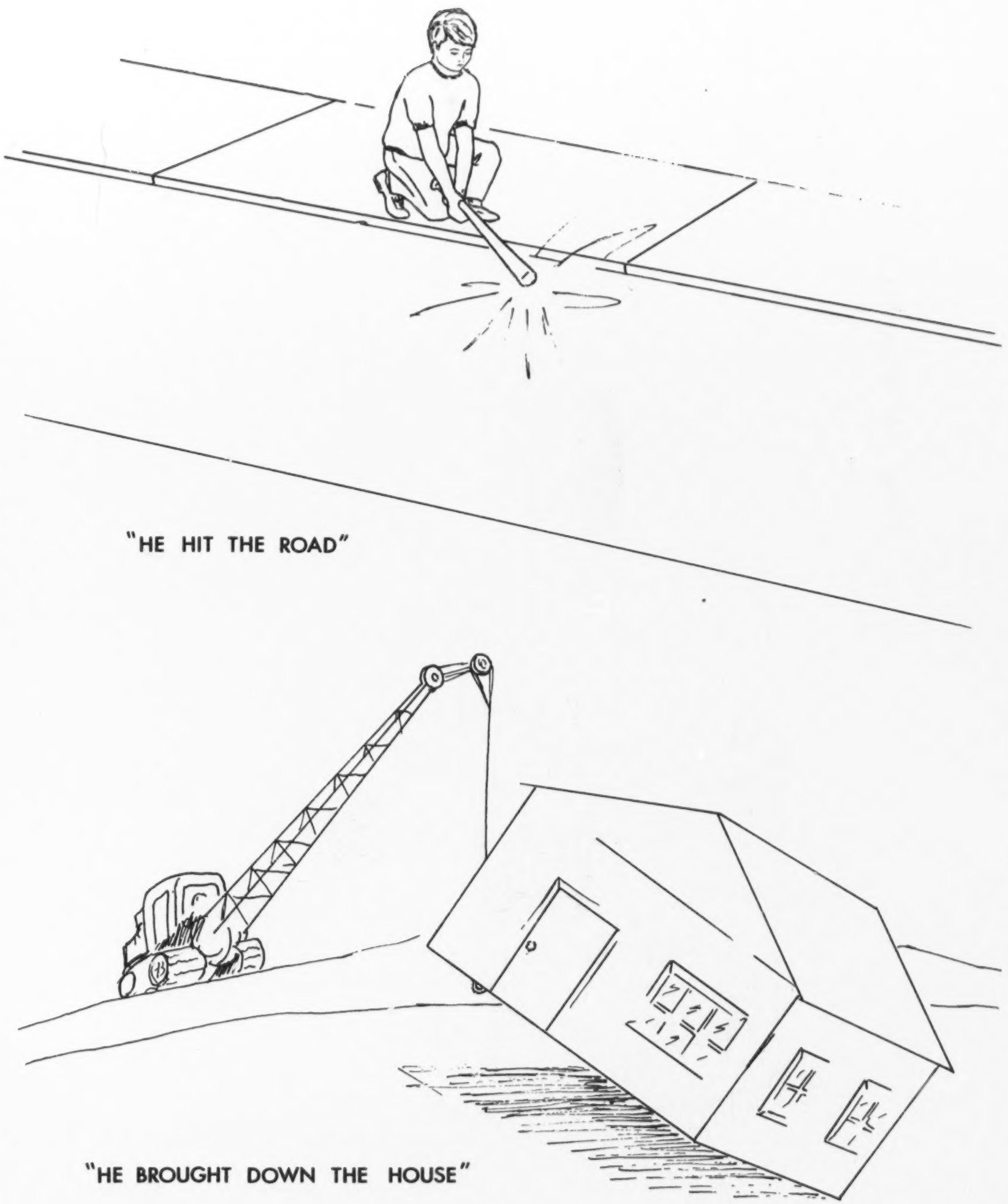
The differences in teaching English to native English speakers and teaching English to non-native English speakers are many. Due to limitations of space we will only discuss the major differences. Native speakers need direct help with



"Food and drink are on the house"

"It was raining cats and dogs"

"He took the floor"



"HE HIT THE ROAD"

"HE BROUGHT DOWN THE HOUSE"

vocabulary development, and sometimes when they speak a regional dialect they need to study a standard word order. Although pronounciation and inflection may need attention in individual cases, the need is very small. Intonation, rhythm, stress and juncture hardly ever need to be mentioned, much less taught to native English speakers.

However, the non-native speaker needs specific help with all the aforementioned elements. No single one is more important than any other one if he is at the beginning level of learning a second language. If he has already learned some English, then perhaps he needs specific help only in the areas he has not mastered in a standard dialect.

The cone-shaped diagram that follows attempts to show the difference in teaching native and non-native speakers. The inner circle shows where native speakers need instruction. The second circle shows an area where a few native speakers may need help. The third circle shows the language elements that never have to be taught to native speakers.

Figure 2 shows that non-native speakers need instruction with all the language elements. (See page 8)

CONTRASTIVE ANALYSIS

When a teacher can anticipate some of the problems that his students are going to encounter, he will be able to take concrete steps to avoid the pitfalls his students are liable to make. (For a complete account of contrastive analysis between English and Spanish, read Stockwell and Bowen's Contrastive Analysis: English and Spanish)

Some of the mistakes that Spanish-speaking students may make when they are learning English are enumerated in the following list:

1. Consonant Clusters. Few cases of consonant clusters exist in Spanish while in English they are very common. Spanish-speaking students will help their tongue position by inserting vowel sounds between them.
(depth, fifth, triumph, bursts, instincts, excerpts, asks, desks, thousandths)

2. Vowels. (A few examples.) Many, many of the vowel sounds in the English language do not exist in Spanish. The students produce the sound closest to the one in their native tongue.

Mit	English	iy	Collapse Contrast	
Meat	Spanish	i	Produces -	pitch/peach
English	Spanish	o	Collapse Contrast -	bought/boat

Vowel Length. (English vowels are longer than Spanish ones)

Spanish "no" (o is short; one beat)

English "no" (o is longer)

Vowel Insertion. Will insert an initial vowel at the beginning "eschool" for school.

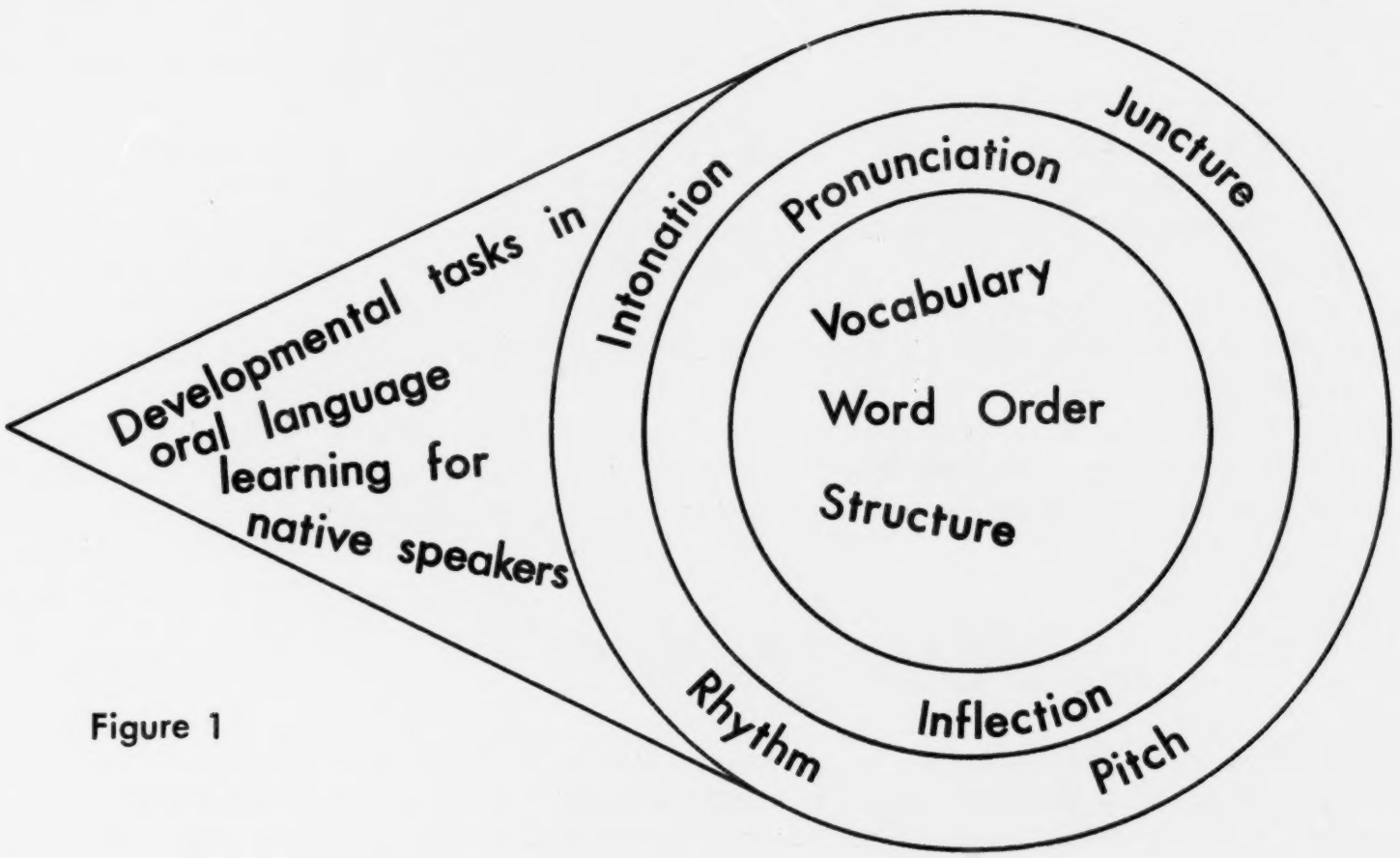


Figure 1

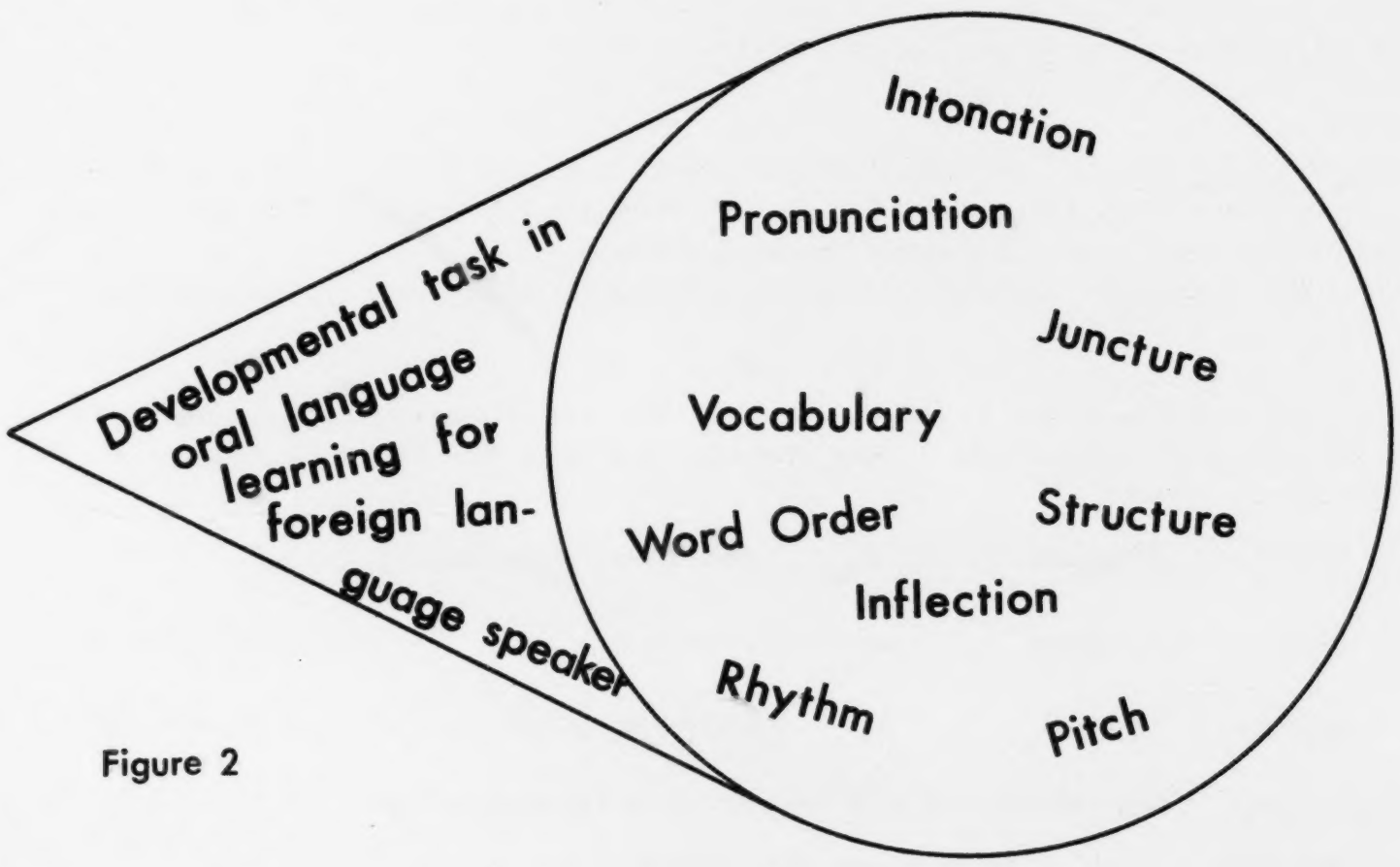


Figure 2

3. **Contractions.** Even though in Spanish sometimes words are run together, contractions as exist in English seldom occur. One or more sounds are usually omitted in oral production.

I've	I'd	Isn't
It's	can't	she's

4. Consonants.

V -- B	very	berry	r-rr	red	rred	th - thy
S -- Z	Sue	Zoo	ch-sh	chew	shoe	th - thigh
ng --	hanger	sing	finger			

In final position they are usually omitted altogether: Hold the pen. My name is _____.

5. Incorrect word order, or complete omission.

A. In Spanish the subject may be deleted.

Esta' lloviendo

In English the subject is obligatory.

It is raining.

B. Word Order. In English the adjective precedes the noun; in Spanish it follows

rosas rojas

red roses

6. Direct Translations.

"Demelo"

Translation: "Give me it."

7. Propositions. Many exist in English; in Spanish there are few.
(in Washington; on Washington Street, at 817 Washington St.)

8. Comparison of Most Adjectives.

Using er - est --

"More big - most big" would be common errors.

9. Intonation (English).

Lower voice at the end of statements.

Lower voice for all questions except yes and no questions.

10. Juncture.

(pause) I/scream ice/cream

11. Confusion of Third Person Singular Verb with Plural noun Forms.

The boy runs.

The boys run.

REMINDERS TO TESOL TEACHERS

1. We must learn to listen to others.

2. We must carry note pads always and jot mistakes students make immediately.

3. From these notes, we must construct patterns to correct mistakes by drilling.

4. We must teach new patterns in interesting and novel ways.

5. The entire staff must work closely together so that all will reinforce the same corrective efforts.

6. We must provide all students lots of opportunity to practice oral language.

Some Second Language Acquisition

Principles and Techniques

Most of the current English as a second language books include detailed language principles. This pamphlet includes only the most commonly mentioned ones. It is by no means an exhaustive list.

1. The student learning to speak English must learn language skills in this heirarchy:

   a. First, he must <u>hear</u> with understanding;

   b. Secondly, he must <u>speak</u> or reproduce the language;

   c. Thirdly, he must <u>read</u> the language he has heard and spoken;

   d. Fourthly, he must spell and write the language he needs to use only after he has <u>heard</u>, <u>spoken</u>, and <u>read</u> it.

2. Teachers must model the basic structures and make sure the student learns how to repeat them accurately. (The teacher of necessity must be a good model to imitate.)

3. Since spoken language is the natural expression, it should be learned first. The language should be taught as it sounds: "It's a book." should be taught as "itza book."

4. Repetition is imperative. One cannot habituate spoken language without a great deal of practice which includes guided repetition, correction, and drill. (Always use eight or ten examples or repetitions before leaving a pattern.)

5. The teacher must exercise patience beyond the call of duty and be willing to repeat over and over again, encouraging the student to keep trying. (Praise him for trying whether or not he repeats accurately is a good thing to keep in mind.)

6. Break up long utterances into short units if necessary so that the student will be able to imitate accurately. Example:

   Model: The zookeeper was feeding the animals in the zoo.

   in the zoo.

   the animals in the zoo.

   feeding the animals in the zoo.

   The zookeeper was feeding the animals in the zoo.

   (This is called a backward buildup to maintain intonation while learning the pattern.)

There are many proven techniques in the field to choose from in teaching a second language. Regardless of the variations introduced by creative teachers, usually the steps in the audio-lingual approach to teaching an utterance follows these steps:

1. The teacher models the patterns as many times as she thinks necessary. (She makes sure the students understand, either using gestures, picture clues, or whatever she deems appropriate).

2. Students repeat in unison.

   Teacher divides class into sub-groups during the repetition. After much practice she signals individual students to imitate individually.

3. Teacher cues.

   Using a picture, gesture, or other technique, the teacher elicits the original utterance from the student.

4. Pupils respond.

5. Free conversation. This is the most difficult stage because much of it becomes manipulative.

Hand signals are an important part of English as a second language technique. A teacher decides on signals to communicate to her students what she wants them to do without verbal language. She needs signals for "be quiet", "listen", "talk".

FOUR STEPS TO THE MASTERY OF A PATTERN

1. The students must become consciously aware of the order of:

   a. The pattern.

   b. The meaning of the pattern.

   c. The function of the pattern.

2. Help the student to produce the pattern through imitation.

3. Draw the student's attention away from the particular usage so that the <u>production</u> of the pattern becomes <u>unconscious</u> habit.
   (substitution drills - changing exercises, etc.)

4. Force student to make a choice between the given pattern and any conflicting patterns.

SUGGESTIONS FOR INDIVIDUAL OR GROUP WORK

1. Memorize short conversations - five or six lines for two people. Ask students, in pairs, to practice the character parts.

2. Practice changing statements to questions and using negatives. Example of changing sentences to questions:

   There are four chairs in the room. <u>Are</u> there four chairs in the room?

   He is hurrying to work. <u>Is</u> he hurrying to work?

   (No new words are needed. Only re-arranged words are used.)

   Using negatives:

   Can he come? <u>No</u>, he can't.

   Is it a book? No, it isn't. It isn't a book. It's a briefcase.

3. Provide much practice in word substitution drill.

Examples:

Subject	Adverb	Verb	Adverb	Prepositional Phrase
I	often	work	late	on Friday.
My sister	usually	works	late	after dinner.
Jack	sometimes	stays	late	after school.
George	never	studies	late	over the week-end.

PRONUNCIATION CLASS

The teacher should provide models (Example words and sentences) that illustrate the operation of the English system of sounds, intonation, stress and rhythm.

The students should imitate these models, both chorally and individually.

When imitation alone fails to produce results, the teacher should explain what to do with the speech apparatus in order to make the desired sound.

As little time as possible should be spent on the theory or pronunciation, stress, etc. Most of the class time should be reserved for student's practice and drill.

At first the drill may be (perhaps should be) quite mechanical, so that students may concentrate full attention upon the new muscular habits. Gradually the practice should be made more meaningful, until at last the student is able to maintain the new muscular habits even while paying attention chiefly or wholly to the meaning of what he is saying.

TYPES OF PRONUNCIATION DRILLS

A. Contrast Drills: (It typically consists of a minimal pair of words, alone or in a phrase or sentence content. A minimal pair is two words which are identical except for one sound.)

B. Pattern Drills: (To teach stress patterns)

English teacher (a teacher from England)
English teacher (a teacher of English

hairbrush (a brush made of hair)
hairbrush (a brush for the hair)

C. Comparison Drills: Match similar sounds in two languages, the students' and the target.

D. Transition Exercises: (Designed to make correct habits of sound production automatic for the students. These drill activities set pronunciation practice in culturally meaningful concept, using light verse (rhymes and jingles), songs, dialogue, and games.)

1. Rhymes.
2. Songs.
3. Games
4. Dialogue

E. Choral Speaking: A good culminating activity.

F. Dictation: It is a teacher's tool for checking in one short exercise the mastery of several of the things she has taught. Besides the grammar point

that is being drilled on, she can measure the pupils' knowledge of capitalization, punctuation, sentence sense, spelling, and of other grammar points studied previously.

G. Asking and Answering Questions: (Orally and written.)

DIFFERENT WAYS OF PRESENTING STRUCTURES

I. Dialogue

A. Introduction of new terms and new structures which will appear in the dialogue.

B. Presentation of the dialogue.

1. Explain situation (gestures, pictures, puppets).
2. Present dialogue (teacher should know it).
3. Exchange roles.
4. Act out by groups, rows, individuals.

C. Questions - (Have pupils understood the dialogue?)

D. Memorization of dialogue through repetition in a variety of ways.

1. Model-class repeat.
2. Take one part - class other part.

E. Dialogue variation (substitute new vocabulary).

(The above steps will be followed in each case below with modifications if needed.)

II. Letter

III. A news story

IV. A diary

V. A story. (To be read or a tape recording).

It will illustrate the structure to be presented. While the reading lesson may have a literary, culture, or personal goal, the aim of the language lesson is to introduce, review, refine, or enlarge on some grammatical concept or structure.

VI. By a comic strip.

VII. The picture - story presentation.

VIII. Poem, rhyme, or light verse.

IX. An advertisement.

TYPES OF PATTERN DRILLS

A. SUBSTITUTION:

Any drill in which one word or phrase in a sentence is replaced by another is a substitution drill. The student listens and imitates. The imitation includes intonation, stress, rhythm, and correct production of the sequence of sounds in the sentence.

Format

Teacher	Pupils
Model	Repetition
Cue	Response

Examples:

1. Different kinds of adverbial expressions.

I'm going home	I'm going home.
_____away.	I'm going away.

2. Simple substitution of intonation patterns.

He's already here	He's already here?
She's just arrived.	She's just arrived?

3. Subject-verb agreement.

Where does Mary live?	Where does Mary live?
_____your cousin_____.	

4. Pronoun - antecedent agreement.

I looked for the bag, but I couldn't find it. (same)

_____book_____.

B. TRANSFORMATION:

(In this type of drill, one of four things takes place: (1) there is a change of word order, (2) the original sentence elements are expanded, (3) the original sentence elements are reduced, or (4) two sentences are integrated into one.

5. Placement of modifiers.

When modifiers of place, manner, frequency and time appear in a sentence together, they occur in that order. This is a cumulative drill.

He's leaving.	He's leaving.
_____ at the the month.	He's leaving at the end of the month.

6. An adjectival clause modifier is replaced by a word.

The children who were making a lot of noise were sent to bed.	The children who were making a lot of noise were sent to bed.
_____noisy_____	The noisy children were sent to bed.

322 GET ME A/HAMMER FROM THE/KITCHEN, WILL/YOU?

323 HANG UP MY/COAT/IN THE/CLOSET, WILL YOU/PLEASE?

324 PLEASE/DON'T/BOTHER ME NOW. I'M VERY/BUSY.

325 WOULD YOU MIND MAILING THIS/LETTER FOR ME?

326 IF YOU HAVE/TIME, WILL YOU/CALL ME TOMORROW?

327 PLEASE/PICK UP THOSE CUPS AND/SAUCERS.

328 WILL YOU DO ME A/FAVOR?

329 PLEASE/COUNT THE/CHAIRS/IN THAT/ROOM.

330 PLEASE/POUR THIS/MILK/INTO THAT/GLASS.

These are the ten basic patterns taught in this unit. The markings show the intonation patterns. The teacher can show the intonation patterns using her hand to show the raising and lowering of the voice, or she can draw diagrams on the board.

II. SUBSTITUTION DRILLS

1. Would you please [tell him / advise him / let him know / remind him] that I'm here?

2. Take these books [home / to the meeting / to the library] with you tonight.

3. Please [bring / give / hand / throw] me those magazines. They're not very heavy.

4. Would you help me [lift / carry / move / wrap / weigh / measure] this heavy box?

5. Please ask John to [turn on the lights. / turn off the lights. / turn the lights on. / turn the lights off.]

7. Combining statements with questions.

A variation of this drill would be to combine statements with questions.

Where does she teach?	Where does she teach?
She didn't say_____.	She didn't say where she teaches.
Nobody seems to know_____.	Nobody seems to know where she teaches.

C. RESPONSE DRILLS:

Can be used as a comprehension check-up and as a pattern drill. The first is oriented strictly to content; the second is another form of structure drill.

She hopes to travel around the world.

(1) I do too.

(2) So do I.

(3) I don't.

(4) I don't either.

(5) Neither do I.

D. TRANSLATION:

Give the "cue" in the native language, the response is in the target language.

TEACHING BY THE UNIT METHOD

The following sample unit is given as an example of how materials can be arranged. This particular example is from English 900 prepared by English Language Services, Inc., Washington, D. C.

I. INTONATION

316 WOULD YOU/PLEASE/TELL MR./COOPER/THAT I'M HERE?

317 TAKE THESE BOOKS/HOME/WITH YOU TONIGHT.

318 PLEASE/BEING ME THOSE/MAGAZINES.

319 WOULD YOU/HELP/ME LIFT THIS HEAVY BOX?

320 PLEASE/ASK/JOHN/TO TURN ON THE/LIGHTS.

321 PUT YOUR BOOKS/DOWN ON THE TABLE.

6. | Put your books down | on the table, will you please?
   | Put down your books |
   | Put your books |
   | Leave your books |
   | Place your books |

7. Give me | a hammer | from the kitchen, will you?
   | a nail |
   | a ruler |
   | a yardstick |

8. | Hang up my coat | in the closet, will you?
   | Hang my coat up |
   | Put my coat up |
   | Leave my coat |
   | Put my coat back |

This shows how one can substitute certain elements in the structure. The original structure must be completely in the person's control (must be a habit), before the substitution drills are introduced. A new structure should be presented with known vocabulary; new vocabulary should be presented in known structures.

III. CONVERSATION

1. FRANK ASKS TOM TO HELP HIM.

FRANK: WOULD YOU MIND HELPING ME FOR A MINUTE, TOM?

TOM: I'D BE GLAD TO, FRANK. WHAT DO YOU WANT ME TO DO?

FRANK: HELP ME HANG UP THIS PICTURE. HOLD IT STRAIGHT WHILE I PUT IN THE NAIL.

TOM: I'D BE GLAD TO.

FRANK: HAND ME THE HAMMER. GIVE ME ONE OF THOSE NAILS, TOO, PLEASE.

TOM: HERE YOU ARE.

FRANK: THERE. HOW DOES THAT LOOK? TELL ME IF I HAVE IT STRAIGHT.

TOM: YES, IT'S STRAIGHT, BUT IT'S UPSIDE DOWN.

The above is an excellent way of practicing known patterns or of introducing the new ones that are to be learned.

IV. VERB STUDY

1. turn on, turn off

   a. Please ask John to turn on the lights.

   b. John already turned on the lights.

   c. Please ask John to turn off the lights.

   d. John already turned off the lights.

2. pick up, put down, hang up

   a. Please pick up those cups and saucers.

   b. He already picked up those cups and saucers.

   c. Please put your books down.

   d. I've already put my books down.

   e. Hang up my coat, will you please?

   f. He hung up my coat in the closet.

Formal grammer is not necessarily omitted from the new language technique. However, rules are no longer memorized for the rules' sake alone. After the students have internalized the patterns, generalizations may be reached about various parts of the structure.

V. EXERCISES

1. Complete the following sentence with the appropriate words from the list below:

   doing for pick up turn on put down

   wait for hang up turn off taking back

   a. Please ask John to _____ the lights _____. It's dark in here.

   b. _____ your books _____ on the table, please.

2. Change the following to questions using the expression "Would you please . . ." Follow the example.

   Example: I want you to turn on the lights.

   Would you please turn on the lights?

a. I want you to get me a hammer.

b. I want you to count the chairs in the room.

3. Complete the following sentences with the correct form of the word in parentheses.

Examples: Please bring me the magazine. (bring)

Would you mind bringing me the magazine? (bring)

Ask John to bring me the magazine. (bring)

a. Would you please_____me wrap this box? (help)

b. Would you mind_____me wrap this box? (help)

4. Change the following to negative sentences.

Examples: I am a doctor. I'm not a doctor.

Bring me a glass of milk. Don't bring me a glass of milk.

a. Wait for me at five o'clock.

b. She'll have time to do me a favor.

These exercises may be conducted as oral practice or as a testing silent exercise.

VI. READING PRACTICE

Asking People to do Things

When Henry Allen came home from the office last Thursday night he saw a note from his wife on the kitchen table. "Henry," the note said, "my mother isn't well and I am going home to be with her for a few days. There are a few things that ought to be done while I'm away.

"First, take your blue coat to the dry cleaner's and leave your shirts at the laundry. At the same time, would you please stop at the shoe repairman's and get my brown shoes? And go to the supermarket and get some coffee, milk, and butter.

"When you get home, please telephone Mary Bickford and tell her I won't be able to go to her party tomorrow evening. Tell her why I can't come.

"There are three things that must be done before you go to work tomorrow morning: leave a note for the milkman asking for just one quart of milk, not two; put the garbage in the backyard; give the dog something to eat.

"If you have time on Saturday, cut the grass. Don't forget the grass in the backyard. The newspaper boy will come on Saturday afternoon. Be sure to give him money.

"I think that's all. I'll telephone this evening and let you know how Mother is.

Love,

Alice"

Henry looked out the window at the grass Alice wanted him to cut. His wife had asked him to do many things. He hoped her mother would be well very quickly.

QUESTIONS:

1. What did Henry find on the kitchen table?
2. Where had Alice gone? Why?
3. What was the first thing Alice wanted Henry to do?
4. Why did Henry have to telephone Mary?
5. What did Alice ask Henry to do on Saturday if he had time?

(End of Unit)

Help students with production of vowels

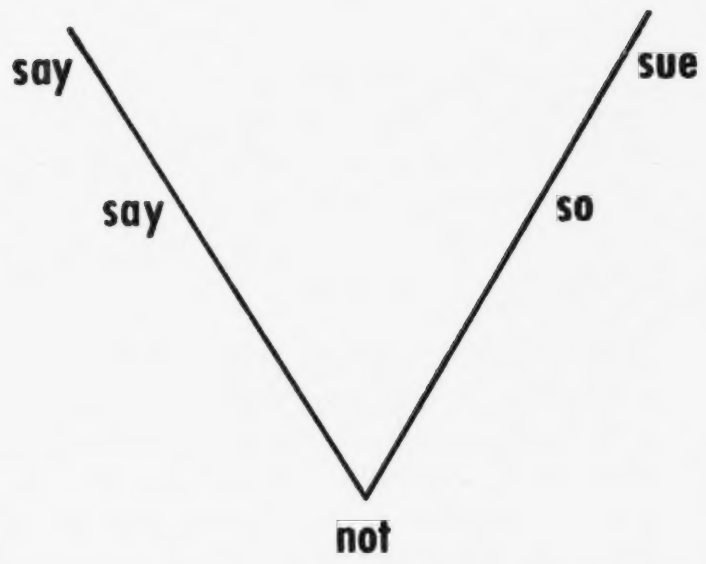
VOWELS

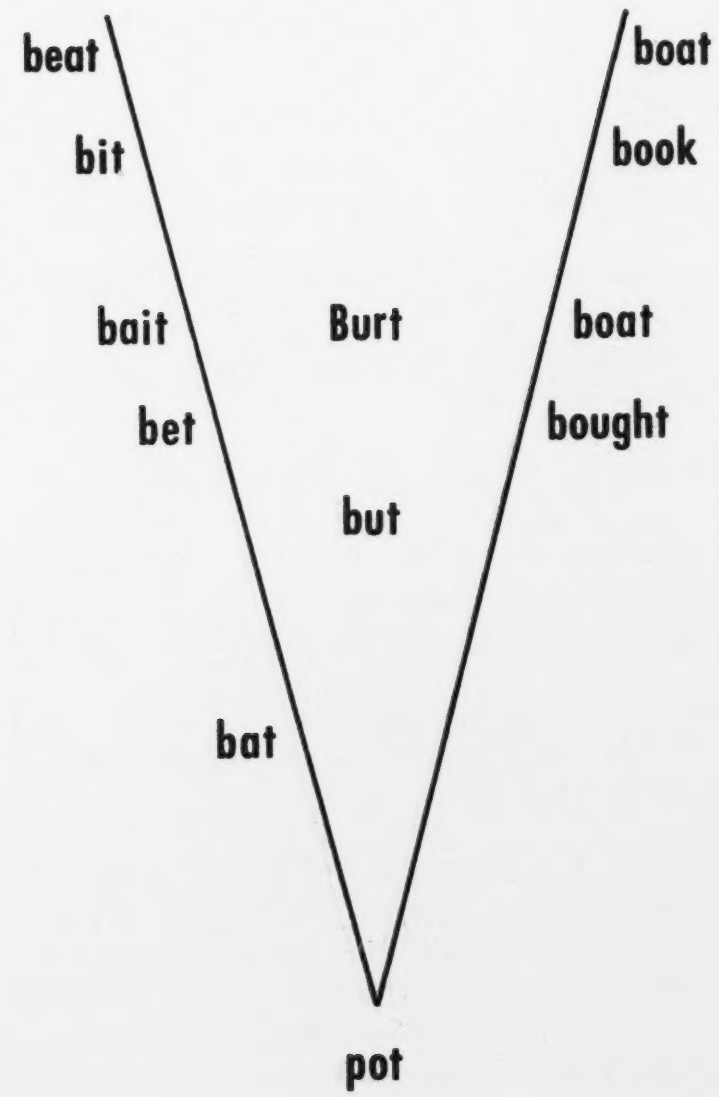
	FRONT	CENTRAL	BACK
High	Beet	Bit	Boot
Mid	Bet	But	Boat
Low	Bat	Box	Bought

Learn how the vowels are made

THIS DIAGRAM SHOWS TONGUE PLACEMENT FOR VOWELS

VOWELS





MINIMAL PAIRS

Late	Let	Boat	Book
Tail	Tell	Food	Foot
Sail	Sell	Pool	Pull
Mate	Met	Luke	Look
Bait	Bet	Suit	Soot
Bat	Pot	Low	Law
Cat	Caught	Hole	Haul
Hat	Hot	Coal	Call
Pat	Pot	Boat	Bought
Map	Mop	Pole	Paul
Cap	Cup		

Use minimal pairs to contrast the sounds for the students. Teach students auditory discrimination first. Secondly teach students to produce the sounds.

COMMON ERRORS IN QUESTIONING

The following lists common errors in questioning:

1. Lengthy introductions before the question is asked: Today I am going to ask you a question that is really very interesting and I will be very surprised if you are not able to answer it. It really is very simple; here it is; now listen closely because I don't want to say it again. Now, who can tell us why the sick soldier refused to ask for help?

2. The use of multiple questions all relating to one question: Why is the man in this picture smiling? Would you be smiling if you had all your family with you around a beautiful dinner table? Why is the smile so big?

3. The use of a question that is answered with a yes or a no rather than a question that requires a more detailed response: Do you think that Mrs. Brown has a good reason for opening a bank account?

4. The use of vague question: What do you think of asking a policeman for help?

5. The use of leading questions in which the questioner actually gives the answer away: After the doctor told Mrs. Brown that she was well, why was she so happy?

6. The use of the fill-in question, especially where the teacher feels that the class may have difficulty in answering: In this story we learned that Mr. Fred is a_____ man?

7. The improperly worded question that indicates the questioner ha not really thought through the que - tion: In celebrating Columbus Day, we understand that Columbus' discovery was really great, why? (Why not: Why do we think of Columbus as a great man?)

8. The question that sets the wrong tone and indicates that the lesson concerns only the questioner and the person answering: Tell me how you travel to evening school.

9. The teacher neglects to use a student's response to bring more people into the lesson and so encourage conversation: Yes, you are correct, the man's smile might have some sadness in it, but take it from me, he is happy. (Why not: Jose sees the man's smile is not a happy one. What do you think? Please explain your answer.)

10. The teacher asks the question, becomes impatient and answers it himself without giving the students sufficient time for thinking of an answer: All the children were angry, why? (After a few minutes I see that you don't know so I will tell you...)

11. The teacher responds to a student's question by immediately answering it. Perhaps a student is capable of answering: For example: Who can help Marta and give the mean- of the word: Excited.

12. The teacher does not encourage students to analyze the response of fellow students. Why not keep the device of asking: Who agrees or doesn't agree with Fernando? or What do you think of Carlos' answer?

13. The "do you wanna question": Maria, do you wanna tell us why the Pilgrims came here? (The most accurate answer, in this instance, "No!")

14. The reworded question: Why do most people open bank accounts? Why did you open a bank account?

15. The failure to summarize a learning that is important: A useful device is to ask: What have we learned from our reading of this story?

16. The tendency to limit answers to questions: Luis, why is the child crying in this picture? (Ask the question, then call the names of the persons who will answer.)

17. The teacher repeats answers. If repetition is necessary, have a student repeat.

18. The teacher does not use careful selection in posing questions. Avoid asking difficult questions of students who can not answer, and on the other hand, do not throw questions away by posing them to students who can answer very easily.

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CONCLUSION

The literature in Second Language Teaching is now abundant with theory, techniques, and suggested materials. It is hoped that this pamphlet will arouse interest in the field and encourage study.

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V. TESTS

1. For information on the newest and most extensive testing program write to:

   TOEFL, A Program for the Testing of English as a Foreign Language, 1755 Massachusetts Avenue, NW, Washington, D. C. 20036.

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